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CONTENT

V.S. SOLOVYOV'S HERITAGE: RESEARCH AND PUBLICATIONS

| | |
|---|----|
| Volkov Yu.K. V.S. Solovyev's idea about the autonomy of the moral life of the man and the problem of the natural basics the ethics of good..... | 6 |
| From the Vladimir Solovyov's unpublished and uncollected works: The letter to O.K. Notovich, 3 Jan 1891.; New oracles; From a conversation with P.E. Leave-it (Ostav' ego); Attributed to Vladimir Solovyov: Anonymous notes from «Novosyi i Birzhevaia gazeta». SPB., 1891. 11 Jan. (No.11); 12 Jan. (No.12); 17 Jan. (No.17)..... | 17 |

THE HISTORY OF RUSSIAN PHILOSOPHY

| | |
|---|----|
| Ermishin O.T. Prince S.N.Troubetsky in the history of Russian thought..... | 46 |
|---|----|

A.F. LOSEV AND CULTURE OF SILVER AGE

| | |
|---|----|
| Obolevitch T. Reception of A.F. Losev creativity in Poland in the 20 th and the 21 st century in the context of his aesthetical thought..... | 56 |
| Krocak Yu. The role of A.F. Losev in forming S.S. Averincev's views on cultural relations between byzantine and old rus'..... | 78 |
| Rimondi G. Musical perception of the world in A.F. Losev's prose..... | 88 |

REVOLUTIONAL IDEA IN THE HISTORY OF RUSSIAN CONCEPTION AND THE MODERN DEBATES

| | |
|--|-----|
| Kosharnyy V.P. The doctrine about religious revolution D.S. Merezhkovsky, Z.N. Gippius and D.V. Filosofov..... | 96 |
| Dimitrova N.I. The «Soft revolution» of mystical anarchism..... | 112 |
| Garziano S. Some remarks on the memory of the Russian revolution in migr culture..... | 122 |
| Gaman L.A. Christian thinker about the revolution: some aspects of F.A. Stepan's concept of the Russian revolution 1917..... | 135 |

PHILOSOPHY AND LITERATURE

| | |
|---|-----|
| Rotsinsky S.B. Terrestrial existence of the poet and divine essence of poetry..... | 149 |
| Barsht K.A. Andrei Platonov's «Substance of life» and the category «qi» in the chinese philosophical tradition..... | 163 |

MONOGRAPF IN THE JOURNAL

| | |
|--|-----|
| Evlampiev I.I. Unbiased christianity and its sources..... | 182 |
| OUR AUTHORS..... | 204 |
| ON «SOLOVYOV STUDIES» JOURNAL..... | 206 |
| ON SUBSCRIPTION TO «SOLOVYOV STUDIES» JOURNAL..... | 209 |
| INFORMATION FOR AUTHORS..... | 209 |

V.S. SOLOVYOV'S LEGACY ON THE OCCASION OF THE 120TH ANNIVERSARY

V.S. SOLOVYEV'S IDEA ABOUT THE AUTONOMY OF THE MORAL LIFE OF THE MAN AND THE PROBLEM OF THE NATURAL BASICS THE ETHICS OF GOOD

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It is considering little investigated taking into account modern approaches in addressing the problem of congenital and acquired properties in human behavior V.S. Solovyov's idea of the autonomy of the ethical consciousness and the moral life contained them in the first part of the «Justification of the good». In the article are used in addition to the text of the work of V.S. Solovyov materials from the philosophical, psychological, biological and sociological research of modern authors devoted to the issues of the natural bases of human culture. It is shown that the hypothesis about the purely human nature of shame which V.S. Solovyov is protected still retains its value despite a number of the latest significant additions. During the carried out analysis it is found that the assumption of the philosopher about the existence of the hereditary traits similar to the sense of piety as the religious beginning of the moral human life in light of current knowledge is speculative. It is alleged that on the basis of modern ideas about the meaning of altruistic behavioral strategies in the process of group selection the success of the group's existence could provide an increase in the number of individuals possessing such a primary manifestation of good feeling as pity for the «its». The conclusion is made that the contradiction of the position of V.S. Solovyov in understanding the autonomy of the nature of the ethical consciousness emerged due to its dualistic approach in addressing the worldview dilemma: man is a product of natural adaptations, or the result of the highest creative act. At the same time acknowledging the simultaneous existence of two opposite entities in man that define the nature of its «vertical» relations to the lowest and highest leaves open the question of the nature of the «horizontal» interpersonal relationships beyond the bounds of ethics of goodness.

Key words: autonomy of the moral life, ethics of good, natural foundation of morality, shame, pity, piety, natural religion, behavioral strategies, group selection, altruism, worldview dilemma.

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**FROM THE VLADIMIR SOLOVYOV'S UNPUBLISHED
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3 JAN 1891; NEW ORACLES; FROM A CONVERSATION
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THE HISTORY OF RUSSIAN PHILOSOPHY

PRINCE SN TROUBETSKY IN THE HISTORY OF RUSSIAN THOUGHT *

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The article devoted to S.N. Troubetskoy's influence to the development of Russian philosophy. The author of article considered S.N. Troubetskoy's historico-philosophical views and his general philosophical world view, the influence of platonism and German idealism's criticism to the S.N. Troubetskoy's philosophy. He analyzed S.N. Troubetskoy's main idea of «concrete idealism» and her development in the doctrines of Troubetskoy's contemporaries and next generation of the Russian philosophers. The author of article researched the variations and interpretations of «concrete idealism» in the works of L.M. Lopatin, P.A. Florensky, N.O. Lossky, or, by N.O. Lossky's definition, «the idea of concreteness». In author's opinion, the elements of «concrete idealism» are in L.M. Lopatin's system of «concrete spiritualism» with the idea of substance, P.A. Florensky's «concrete metaphysics» and N.O. Lossky's «organic concrete ideal-realism». These three thinkers have shown the opportunities of «concrete idealism», the ways of his development. The author of article concluded that S.N. Troubetskoy created the foundations of «concrete idealism», original direction in Russian philosophy of the beginning of the 20th century and alternative to the «metaphysics of 'vseedinstvo'». S.N. Troubetskoy's philosophical ideas were significant for the development of Russian philosophy. «Concrete idealism» of S.N. Troubetskoy is necessary for overcoming the stereotypes and myths in modern researches of Russian thought.

Key words: history of philosophy, Russian philosophy, metaphysics, concrete idealism, antique religion, platonism, spiritualism, ideal-realism, intuitivism, idea of concreteness

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A.F. LOSEV AND CULTURE OF SILVER AGE

RECEPTION OF A.F. LOSEV CREATIVITY IN POLAND IN THE 20TH AND THE 21ST CENTURY IN THE CONTEXT OF HIS AESTHETICAL THOUGHT

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We consider in detail the process of perception of creativity of A.F. Losev in Poland. Using the synthetic method, three periods of his reception of thought are presented: in the interwar years (1918–1939), after the Second World War until the 90s of the twentieth century, and over the past decade. The first researcher, who introduced the ideas of Losev to Poles, was Tomasz Parchewski, a student of N.O. Lossky. Subsequently, the works of Russian philosopher started to interest the experts in the field of the Ancient culture and philology. Based on the rich bibliographic material and the analysis of the literature of subject, we show that only in the 70s of the last century in Poland some aesthetic work Losev became known. It is noted that recently there is an intensive study of his work. The final part of the article is devoted to the Polish study in Losev's philosophy of music. With the quotation of corresponding research papers, we indicate that Polish scholars have stressed out both dialectical nature of Losev's reasoning as well as reality described by him (in particular; the world of music). In addition, it is emphasised that the philosophy of music is seen in Poland in the wider context of issues of symbol in Losev's thought.

Key words: A.F. Losev; reception of Russian philosophy, aesthetics, philosophy of music, mythology, ancient culture, dialectics, philosophical reviews, artistic form, expression, classical philology.

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THE ROLE OF A.F. LOSEV IN FORMING S.S. AVERINCEV'S VIEWS ON CULTURAL RELATIONS BETWEEN BYZANTINE AND OLD RUS'

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The article is an attempt to show the influence of philosophy of Alexey Losev on Sergey Averintsev's thought in the context of cultural relations between Old Rus' and Byzantine. The necessity to call upon Losev's heritage in this concrete issue might seem dubious. However, a quick review of his scientific interests shows that he had examined several examples of the Byzantine influences on Old Rus', namely: the impact of the Greek language upon the Old Church Slavonic; the motif of Sophia – Wisdom of God; Philokalian spirituality and hesychasm; neoplatonic foundations of Byzantine Renaissance and Russian Orthodoxy. It is the early period of Losev's philosophy that seems important, when his Slavophile interests can be noticed. The views of Dmitry Likhachev (Averintsev's spiritual father) and Pavel Florensky (Losev's spiritual father) are also mentioned, because their philosophy as well as philosophies of Losev and Averintsev were grounded in the study of «traditional Russian consciousness». It is claimed that the contents of Averintsev's judgment on the influence of Byzantium on Old Rus' has been a result of inspiration by Likhachev's works, but the formal side of research in the field is a result of Losev's influence.

Key words: culture of Old Rus', Neoplatonism, Middle-Ages, Kievan Rus', hesychasm, Likhachev's heritage, poetics, aesthetics, Silver Age, Losev's influence on Averintsev

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MUSICAL PERCEPTION OF THE WORLD IN A.F. LOSEV'S PROSE

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*The disclosure of the musical theme in the context of A.F. Losev 1930–1940-ies, which is considered as one of the forms of transmission of a more broad, philosophical worldview. Losev's reflections on the relationship between action and art are shown. The main concepts of Losev's philosophy of music are presented, taking into account the deep interrelation between theoretical and literary works. Particular attention is paid to the opposition of musical and logical thinking in Losev races and in the novel *The Woman-Thinker*. It is shown that aesthetic knowledge is understood by Losev as the highest way of comprehending the depth of human existence, inaccessible to reasoning knowledge, thus, the musical worldview approaches «the general cosmic transformation of chaos», in which the lost connection between man and life is restored. Proceeding from the Losev assumption that a musical object can survive, and not logically think, it is concluded that this served as an occasion for Losev's treatment of the artistic sphere as a more effective form of the transmission of philosophical reflections.*

Key words: A.F. Losev's philosophical prose, musical worldview, philosophy of music, myth, «The Woman Thinker», musical experience, alogical becoming, unity of opposites, philosophical foundations of prose, dialectics of whole and parts

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REVOLUTIONAL IDEA IN THE HISTORY OF RUSSIAN CONCEPTION AND THE MODERN DEBATES

THE DOCTRINE ABOUT RELIGIOUS REVOLUTION D.S. MEREZHKOVSky, Z.N. GIPPIUS AND D.V. FILOSOFOV

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The religious philosophy of revolution of D.S. Merezhkovsky, Z.N. Gippius and D.V. Filosofov and philosophical and sociological comprehension of real revolutionary events by these thinkers in Russia of the beginning of the 20th century is considered. Comparative-historical and system and analytical methods are used as methodological tools, the using of them allows to reveal the content and originality of philosophical- sociological views on the problem of revolution. The core content and methodological approaches to solving the problem of revolution are revealed. The metaphysical basis of interpretation of the problem of revolution in D.S. Merezhkovsky, Z.N. Gippius, D.V. Filosofov's works is revealed. The ambiguous nature of the interpretation of the problem of revolution by these thinkers is shown. It is defined that religious revolutionism of Merezhkovsky group represented one of the numerous forms of revolutionism arising at the critical stages of historical development. It is established that the value of reflections of D. Merezhkovsky and his adherents for the Russian social thought primarily consisted in the intention to find the way to overcoming the crisis of socio-political and spiritual life of Russia.

Key words: Russian revolution, religious revolution, overcoming the opposites of spirit and flesh, the religion of the Third Testament, historical Christianity, a new religious community, the revolution of the spirit, a religious populism.

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THE «SOFT REVOLUTION» OF MYSTICAL ANARCHISM

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The subject of this paper is the revolutionary attitude of the Russian social-spiritual movement called «mystical anarchism». The article describes its specific characters summarized mainly by the idea of non-acceptance of the world. The views of Vyacheslav Ivanov, Dmitrij Merezhkovsky and Georgij Chulkov are commented briefly. The author maintains that the idea of non-acceptance of the world is a Gnostic one. An analogy between the ancient Gnosticism and the «mystical anarchism» is drawn. The focus of the paper is on the views of Vasilij Nalimov and Aleksej Sinyagin whose activity is in the context of the Soviet reality. Some comments are made on Vasilij Nalimov's autobiographical book «Tightrope Walking» (1998). The text of the book is analyzed from the viewpoint of Gnosticism as the main attitude of the Russian scientist. Aleksej Sinyagin's study «Two Types of Christianity in Russia» is also discussed. The author shows the similarities between the Gnostic essence of mystical anarchism and the ideas of the Bulgarian Bogomils who are highly appreciated by the Russian thinker. It is concluded that the Gnostic essence of the mystic-anarchist ideas determines their destructive character and that the imagined by the representatives of this movement revolution could not at all be «soft».

Key words: *Mystical anarchism, Revolution, Gnosticism, The idea of non-acceptance of the world, Russia's Silver age, Russian revolutionary intelligentsia, Bulgarian Bogomilism, Russian Bogomilism, Apostolic Christianity, Eschatologism*

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SOME REMARKS ON THE MEMORY OF THE RUSSIAN REVOLUTION IN ÉMIGRÉ CULTURE

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The goal of this paper consists of analysing the work of memory in exile around the Russian Revolution, as well as the evolutionary character of the revolutionary memory in émigré culture. The task of the modern researcher therefore is to try to demythologise the Russian Revolution through the horizontal and vertical study of memory in exile. The paper primarily considers émigré works about the Russian revolution coming from France. The author also focuses on émigré critics' opinions on the literary processes occurring in Russian literature after the October Revolution and, by comparing critical essays of different émigré critics, analyses three topics: émigré critics' opinions on the «new» in 20th-century Russian literature, émigré literature's criticism and Soviet literature's criticism. Methods of literary and linguistic analysis were used, along with comparative analysis of texts, a search and sample method of working with cases and an interdisciplinary method. A considerable body of émigré periodical texts was studied. The memory of revolution in exile is examined from two points of view: firstly, according to the geographic criterion, the memory of the Revolution mainly in France, and, secondly, according to the literature theory criterion, traces of revolutionary memory and of its consequences in émigré criticism and poetics.

Key words: *Russian Revolution, revolutionary memory, émigré culture, émigré criticism, the principle of the «new» in literature, Soviet literature*

What is the memory of revolution?

The year 2017 marked the 100th anniversary of the Russian Revolution. Without entering into discussions concerning commemoration, the Russian Revolution of 1917 is undeniably a historical event of global importance; it would be interesting to approach it, a hundred years later, through two themes: that of memory, and that of exile.

The revolution is a period when collective memory mutates rapidly; it produces a mnemonic 'tabula rasa', a rupture in the chains of memory which allows participants to view the past differently. If we consider the perceptual and mnemonic processes through the space-time perspective, revolutionary action itself is shown to correspond *sub specie aeternitatis* to an eminently short lapse of time, whereas the act of memory has the capacity to unfold over the course of centuries and fulfils itself in the duration of an extended reflexive space. If we simplify the revolutionary processes from the point of view of mnemonic processes, we can observe that the collective memory in Soviet Russia is founded on the phenomenon of sudden transformation of memories, on loss of memory, on the abnegation of old memory and the creation of a new memory based on a monolithic political ideology, whereas life in exile is constructed on the conservation of the precious pre-revolution memory as well as on the multiple ideology within memory.

The revolution is a brutal fracture of the historical process, an abrupt transformation of the collective memory where the mnemonic bearings are abolished, deconstructed, and the revolted population looks to build a new memory founded on a certain ideology and a selection of facts from the past. The problem of memory is linked, in the case of our subject matter, to the singularly traumatic event that is the revolution. The experienced memory becomes a reconstructed, reimagined memory; it is also a form of imagination that associates memories and creates gateways between them in the act of remembering. As well as this, it has the ability to combine, through the imagination, semantic series that are not similar. We can cite an apt quote from Wladimir Weidle's book "Aristaeus's Bees: Essay on the Fate of the Letters and the Arts": "any memory, any inner life, and the very existence of the human person is a part of imagination, in the sense that reason alone cannot insure any degree of certainty"¹. Memory creates, invents and rebuilds the past through imagination. It is also the rediscovery and the production of truth, as well as a means of transmission to future generations.

Memory of the Revolution and Émigré Culture

Certain historical facts require more mental rumination than others. The memory of the first wave of Russian emigration (1917–1940) in France and in other countries can mainly be divided into three branches: memory of Imperial Russia, memory of the Russian Revolution of 1917, and memory of Russian emigration itself. The present paper aims to historically commemorate the centenary of the Russian Revolution through the prism of the reconstruction of memory in exile, and in particular in émigré literature.

A Russian joke states that the Russians borrowed two things from the French: the Enlightenment, and the French Revolution. The budding Russian Revolution was indeed immediately compared to the French Revolution throughout Europe, but also served as a model for various socialist revolutions during the 20th Century. Imperial Russia found itself moving towards the first aborted revolution of 1905, the 'Liberal Revolution' in February that lasted only a few months and finally the Communist Revolution, whose regime would be established in the country for over 70 years. The October Revolution of 1917, followed by a civil war between the Reds and the Whites and accompanied by terrible famine that ravaged the country, divided Russian society into two parties: Soviet and Émigré. The Russian emigration was both massive and diverse. A great number of intellectuals managed to go into exile: politicians, scholars, philosophers, artists, lawyers, scientists, soldiers, members of the clergy, etc. The trauma of revolution and forced departure created abundant literature: memoirs, autobiographies, testimonies, novels and historical works. Multiple volumes of archives and chronicles from the Russian Revolution were edited in exile, for example "The Archives of the Russian Revolution in Twenty-Two Volumes"² edited by Iosif Gessen.

¹ См.: Weidlé W. Les abeilles d'Aristée. Essai sur le destin actuel des lettres et des arts. Paris: Gallimard, 1954. С. 39 [1].

² См.: Гессен И.В. Архив русской революции. I–XXII. Берлин: Слово, 1922–1937 [2].

The memory of the revolution in emigration has known surprising transformations throughout a century full of troubles. Memories of the revolution follow the exiled even after they have left the country. Accounts of the revolution are always constructed from memory association; this happens on the paradigmatic axis, where memory selects and actualises 'possibilities', as the discourse advances on the axis of enunciation. In his work "The Unknown Revolution. 1917–1921", Voline stresses the subjective nature of memory in exile. He claims that the subjectivity specific to the human mind and body can 'contaminate' the course of memory:

In the great vortex of the revolution, a multitude of facts remain lost indefinitely, engulfed by huge crevasses that open and close again at any time. Those living through a revolution, the millions of men who, one way or another, are carried away by the hurricane, alas! care little to note what they have seen, known, thought or experienced for future generations. [...] Depending on whether the writer is a "White"; a "Democrat"; a "Socialist"; a "Stalinist" or a "Trotskyist"; everything changes. Reality itself is shaped to suit the narrator. The more you try to fix it, the less you manage to. The authors consistently ignored facts of the utmost importance if these did not line up with their ideas, interest them, or suit them [3, c. 7].

The preservation of reality is produced by the mediation of memory. Memories, always linked to a present sensation of the current body, retain and magnify, transfer and transform the perception of the past, which is never preserved unaltered. The past is constantly transformed by memory, which is a function of life. During the historical or artistic reconstruction of the past, the human mind resorts to mnemonic processes as well as imagination. Far from being a 'sarcophagus', the mind revives memories by recreating and inventing them according to an interpretative, associative and semantic model. In this way, memory shows itself to be an authentically creative faculty. It is a structure that actualises a link between the past and present state. As Bergson remarks in "Matter and Memory"; this recognition "implies [...] a more or less powerful consciousness, which searches for pure individual memories within the pure general memory, in order to gradually materialise them through contact with present perception" [4, c. 268]. Two states of consciousness, past and present, interfere with the process of remembering. In "Spiritual Energy", Bergson notes that "all consciousness is memory – conservation and accumulation of the past in the present" [5, c. 818].

The exiled authors synchronise and superimpose events in their memory that belong to different eras and happened in several places. The memory-based literature of the revolution in exile is very well represented by the works of political figures (Georgy Lvov, President of the Provisional Government; Alexander Kerensky, President of the Provisional Government; Pavel Milyukov, Minister of Foreign Affairs of the Provisional Government; the memoirs of Vasily Maklakov, Minister of Justice of the Provisional Government and Ambassador for this government in France; "The Revolution Betrayed"; "Literature and Revolution" and "Exile Journal: 1935" by Leon Trotsky; "Contemporary Annals"; an *émigré* review of the Socialist Revolutionary Party; Mark Vishniak; Catherine Breshkovsky, "Grandmother of the Russian Revolution"; Grigory Aleksinsky). There is an abundant number of memoirs about soldiers and written by soldiers (the Generals Wrangel, Denikin, Kolchak, Kornilov, Golovin, the revolted Russian regiments of 1917

at “La Courtine”³.) We can cite amongst others, “The Revolution and Bolshevism in Russia”⁴ (1920) by Nikolai Zvorykin. Boris Mirkin-Getzevich (Mirsky), professor of Russian law in France, wrote several articles on the Russian revolution and a preface for the work of H.D. Barbagelata: “The French Revolution and Latin America”⁵ (1936). A. Prudhomme, M. Freund and V.-R. Idelson reflected on the Bolshevik Revolution and the legal status of the Russians (JDI, 1924). The Nansen Passport was created for Russian refugees and stateless people. Intellectuals exiled by Lenin by way of the ‘Philosophers’ Ship’ in 1922 forged their own philosophical conception of the Revolution. All the émigré writers and poets who lived through the revolution describe it in one way or another in their literary texts (e.g. “Cursed Days” (1925–1927) by Ivan Bunin, “My Journal Under the Terror” and “Petrograd: Year 1919” by Zinaida Gippius, “The Sun of the Dead” (1923) by Ivan Shmelyov, “Two Revolutions: The French Revolution and the Russian Revolution” (1921) and “Lenin” (1919) by Mark Landau-Aldanov, “A Dozen Knives in the Back of the Revolution” (1928) by Arkady Averchenko, “The Revolution behind the Door” by Yury Annenkov, “Seasons” by Mikhail Osorgin, “An Epilogue of Vendée” by Boris Zajtzev). Émigré writers created diverse metaphors of the revolution in their poetic and critical work. The associative shift in meaning and the transfer of connections suggests a metamorphosis of memories in the mind.

The spectre of exile includes exiles from the Russian empire and bordering countries, as well as their circle in their adoptive countries. Exile brings about multilingual writing; memorial writing on the Russian Revolution has been presented in many languages: naturally in Russian, but also in the languages of multiple adoptive countries (e.g. a bibliography of the texts in translation or written directly in French in Leonid Livak’s “Russian Émigrés in the Intellectual and Literary Life of Interwar France: A Bibliographical Essay”⁶, 2010). In the 20’s and 30’s of the 20th century, the Payot editions publish in French a number of memoirs by politicians, military men, grand dukes and noble Russian émigrés (e.g. “The Russian Revolution 1917” (1928)⁷, “The Kerensky Experience” (1936)⁸ and “The Truth About the Romanov Massacre” (1936)⁹ by Kerensky), historical novels (e.g. “From the Imperial Eagle to the Red Flag”¹⁰ by Platon Krasnov) and investigations (“The Fall of the Tsarist Regime. Interrogations of Ministers, Advisors, Generals, Senior Civil Servants of the Imperial Russian Court by the Extraordinary Commission of the 1917 Provisional Government” (1927)¹¹,

³ CM.: Poitevin P. La mutinerie de La Courtine: les régiments russes révoltés en 1917 au centre de la France. Paris: Payot, 1938 [6].

⁴ CM.: Zvorykin N. La révolution et le bolchevisme en Russie. Paris: Perrin, 1920 [7].

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¹⁰ CM.: Krasnov P. De l’aigle impérial au drapeau rouge. Paris: Payot, 1926 [13].

¹¹ CM.: La chute du régime tsariste. Interrogatoires des ministres, conseillers, généraux, hauts fonctionnaires de la cour impériale russe par la commission extraordinaire du gouvernement provisoire de 1917. Préface de Vassili Maklakoff. Paris: Payot, 1927 [14].

“Inquest into the Assassination of the Imperial Russian Family: with Proofs, Interrogations and the Depositions of the Witnesses and the Accused” (1924)¹² by Nikolaï Sokolov). Foreign writers who originated from the Russian Empire also treat the memory of the Revolution (Joseph Kessel, Irène Némirovsky, Gabriel Arout, Elsa Triolet, Vladimir Pozner, Henri Troyat, Nathalie Sarraute, Alain Bosquet, George Govy, Romain Gary, Jacques Serguine, Moacyr Jaime Scliar, etc.). “Nicholas II” by Henri Troyat or “October Harvest” by Joseph Kessel serve as examples of this phenomenon.

The study of the problem can be multi-faceted: what fractures and reconstructions of memory happen in the mind of the Russian émigré? How are imminent revolutionary figures perceived in émigré written works (Lenin, Stalin, Mayakovsky, Gorky, etc.)? How does the young émigré generation approach the theme of revolution? Can we speak of a semantic unity in the memory of the revolution? How should we think of or write about the memory of the revolution in émigré literature? How do émigré periodicals treat the question of revolutionary memory over the years? We will try to answer some of these questions from the perspective of émigré criticism.

Émigré criticism

The era of emigration is also a good time for new ideas and new approaches in literary theory. From 1917 onwards, Russian literature divided into two separate entities, which, although independent from each other, were still fundamentally linked. Many have reflected on the causes and consequences of this unprecedented literary split.

A brief look at the critical writings of emigration suffices to see that authors have a certain fixation on what was happening in the Soviet Union and especially on the literature generated by its regime. It is as if this helped them to understand and conceptualise their own status as it changed into an existential position. The reasons and consequences of émigré critics returning to this theme with such remarkable consistency must be considered.

The principle of the “new” in literature viewed by émigré critics

In the article “A new prose” [“Новая проза”] published in 1926 in *The Link* [Звено], Konstantin Mochulsky wonders if a new prose is scientifically untenable and gives the Marxist perspective that literature depends on the economic organization of society; a reorganization of this structure brought on by the revolution always generates a new literature. This theory does not convince émigré thinkers¹³.

Wladimir Weidle’s “Old and new in Twentieth-Century Russian Literature” [“Традиционное и новое в русской литературе двадцатого века”] characterises the emigrant literature in 1972. Fifty years of existence give more clarity and methodological hindsight in critical thinking focused on the semantic union of two literatures: Soviet

¹² См.: Sokolov N. Enquête judiciaire sur l’assassinat de la famille impériale russe: avec les preuves, les interrogatoires et les dépositions des témoins et des accusés. Paris: Payot, 1924 [15].

¹³ См.: Мочульский К.В. Новая проза // Критика русского зарубежья II. М.: Олимп. Библиотека русской критики, 2002. С. 18–19 [16].

and émigré. According to the critic, these two literatures have to be analysed and interpreted as a whole, one giving its reason for existence to the other¹⁴.

Osorgin does not agree with Gazdanov's attitude vis-à-vis émigré literature and presents the intransigent position that emigrant thinkers take towards Soviet literature and vice versa in his article "About «young writers»" ["О «молодых писателях»"] published in *Contemporary papers* [*Современные записки*, 1924, No. 19]. According to him, the process of decline in the art is the same for both literatures and corresponds to aesthetic phenomena occurring in international literature. Weidle proposed that the split into two literatures occurred gradually, starting with the October Revolution. By Mayakovsky's death, two Russian literatures were established¹⁵.

The theme of the old and the new often appears in the pages of emigrant criticism. New values are founded on traditions and cultural heritage, and therefore it is often difficult to discern them in the present day.

Émigré literature's criticism

In general, émigré critics find fault in Soviet literature and criticism of the opposite side, "their" side, is rare but still exists. In the essay "Without readers" ["Без читателя"] published in *Numbers* [*Числа*] in 1931, Georgy Ivanov notes the "triumph of virtue" in emigration¹⁶. In the article "Leskov's grandchildren" ["Внуки Лескова"] published in 1952 in *Renaissance* [*Возрождение*], Nicholas Ulyanov speaks of social order in emigration. His ideas resemble those of Georgy Ivanov¹⁷.

In the article "«A rose of Jericho»" ["«Роза Иерихона»"] published in *Russian newspaper* [*Русская газета*] in 1924, Sasha Chorny shows how Soviet literature functions and the beginning of this article demonstrates typological similarities with Nabokov's "Triumph of Virtue" ["Торжество добродетели"; *The Helm* [*Пуль*], 1930]¹⁸. Sasha Chorny's demonstration includes a ternary character. Thesis: Soviet literature is bad; antithesis: the defects of émigré literature are obvious; summary: Bunin, thanks to his literary gift, is above the decline observed in Soviet and émigré arts¹⁹. Examining the literary situation of the time in the article "Bryusov's «experiences»" ["«Опыты Брюсова»"] published in *Russian newspaper* in 1925, Sasha Chorny considers that the true artists emigrated after the October Revolution and remained faithful to the artistic credo, without replacing it with a servile attitude to a state ideology²⁰.

¹⁴ См.: Вейдле В.В. Традиционное и новое в русской литературе двадцатого века // Русская литература в эмиграции / под ред. Н.П. Полторацкого. Питтсбург, 1972. С. 7–12 [17].

¹⁵ См.: Осоргин М.А. О «молодых писателях» // Критика русского зарубежья I. М.: Олимп. Библиотека русской критики, 2002. С. 141–142 [18].

¹⁶ См.: Иванов Г.В. Без читателя // Числа. Париж, 1931. № 5. С. 150–151 [19].

¹⁷ См.: Шварц-Омонский Н. Внуки Лескова // Возрождение. Париж, 1952, июль-август. № 22. С. 164 [20].

¹⁸ См.: Набоков В.В. Торжество добродетели // Собрание сочинений русского периода в 5 т. Т. 2. СПб.: Симпозиум, 2001. С. 683–688 [21].

¹⁹ См.: Черный С. «Роза Иерихона» // Критика русского зарубежья I. М.: Олимп. Библиотека русской критики, 2002. С. 173–174 [22].

²⁰ См.: Черный С. «Опыты» Брюсова // Критика русского зарубежья I. М.: Олимп. Библиотека русской критики, 2002. С. 179 [23].

Khodasevich, at the beginning of his article “Literature in exile” [“Литература в изгнании”] published in 1933 in *Renaissance*, finds that the two literatures are facing different problems, but that the consequences arising from these problems lead to the same results for both literatures. According to Khodasevich, émigré artistic work is full of connotations that are not related to art²¹.

These examples show that the émigré critics are critical not only of Soviet literature, but also of their own literature in exile.

Soviet literature’s criticism

In the essay “In Memory of Soviet literature” [“Памяти советской литературы”], Georgy Adamovich indicates that the concept of the creative personality was destroyed in the Soviet Union, drawing a contrast between the few remaining authentic authors who defend freedom of creation and the majority of mediocre writers accommodating the Soviet regime²².

Khodasevich is of the same mind as Adamovich on this point. In the article “On the topic of Soviet literature” [“О советской литературе”] published in 1938 in *Renaissance*, Vladislav Khodasevich criticises literary production in the Soviet Union, resorting to metaphors from the religious and mathematical fields. Khodasevich follows the logic that the writer’s freedom to see the world is an axiom, and that this axiom should be applied to Soviet literature. Despite aesthetic differences, émigré critics should be interested in and study their opponent. But according to Khodasevich this idea is nonsensical as critics have nothing left to study²³.

Emigration also reflects on the role of the critic in the interpretation of historical events that influence artistic production. In the article “On the current state of Russian literature” [“О нынешнем состоянии русской литературы”] published in 1926 in *The Person with good intentions* [Благонамеренный], Svyatopolk-Mirsky says that the critic must detach from his experience and principles and try to understand artistic phenomena from the inside, with its internal logic²⁴. In another article, Svyatopolk-Mirsky differentiates Moscovite poets from St. Petersburg’s poets. Muscovite poets feel they are a part of Bolshevism, while poets from St. Petersburg do not belong to it. Even if they are under the yoke of Bolshevism, continues Svyatopolk-Mirsky, their status of sacred poet allows them to see the phenomenon as a whole from above; they can take enough distance from Bolshevism to remain objective. Svyatopolk-Mirsky proposes a more nuanced view of Soviet literature²⁵.

²¹ См.: Ходасевич В.Ф. Литература в изгнании // Критика русского зарубежья I. М.: Олимп. Библиотека русской критики, 2002. С. 339–341 [24].

²² См.: Адамович Г.В. Памяти советской литературы // Русские записки. Париж, 1937. № 2. С. 208 [25].

²³ См.: Ходасевич В.Ф. О советской литературе // Ходасевич В.Ф. Собрание сочинений в 4 т. Т. 2. М.: Согласие, 1996. С. 421–425 [26].

²⁴ См.: Святополк-Мирский Д.П. О нынешнем состоянии русской литературы // Благонамеренный. Брюссель, 1926, январь-февраль. № 1. С. 90–97 [27].

²⁵ См.: Святополк-Мирский Д.П. О современном состоянии русской поэзии // Новый журнал. Нью-Йорк, 1978. № 131. С. 105 [28].

The authors define themselves by comparing their work to Soviet literature. We can find numerous examples of various articles, book reviews, chronicles, literary chronicles and bibliographies in émigré periodicals. Numerous reviews of Soviet books prove that émigré critics diligently read the literature produced after the October Revolution.

Conclusion

The same historical event, when subjected to deforming and transforming effects in the realm of memory, is perceived as either positive or negative depending on epochs. In conclusion, we can say that literary debates on uniqueness / duality after the revolution were reviving in exile in the 20–30s and reached their peak at the end of the 30s, coinciding with the celebration of the 150th anniversary of Pushkin's death, as well as the 20th anniversary of 1917 (e.g. Adamovich's essay "Twenty years" in *The Latest News [Последние новости]*, 1937). Since 1945, émigré and Soviet literature have been increasingly considered as one. Despite the various ethical and political opinions expressed in emigration, émigré critics all pursued similar aesthetic purposes in the development of Russian literature, namely, conservation and renovation of artistic poetic text.

In this paper, we examined the memory of revolution in exile from two points of view: firstly, according to the geographic criterion, the memory of the Revolution in France, and, secondly, according to the literature theory criterion, traces of revolutionary memory and of its consequences in émigré criticism and poetics. But, to our mind, the memory of the Russian revolution in exile is a vast field of research that must be restudied, a hundred years after the facts, from different points of view and in various disciplines.

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**CHRISTIAN THINKER ABOUT THE REVOLUTION:
SOME ASPECTS OF F.A. STEPUN'S CONCEPT
OF THE RUSSIAN REVOLUTION 1917**

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The historical and religious views of Russian religious thinker F.A. Stepun (1884–1965) on the Russian revolution 1917 in connection with his Christian beliefs are discussed in this article. The necessity of taking into account the profundity and totality of thinker's Christian beliefs having substantially caused the semantic complexity of his concept of the revolution in Russia considered by him as the religious tragedy in the light of a historical process problem is emphasized. Stepun's works of the 1930–1960th are a source base of the article. The attention to Stepun's belongings to the tradition of religious symbolism is focused, at the same time insufficient study of his historical and religious formation about the Russian revolution 1917 despite researchers' interest in his creative heritage is noted. The methodological fundness of Stepun's concept being cross-disciplinary in character is especially considered. The originality of his research strategy is characterized, within which actually scientific research methods with categories of Christian history paradigm are combined. The objectivity of thinker's ideas about February and October revolutions as structural elements of the unified revolutionary process is emphasized, while substantive differences of «February» and «October» are explained. Stepun's ideas about the role and place of the Russian Orthodox church in the revolution are stated. The complexity of his position is described, i.e. on pages of his works the reasonable criticism of a low social influentialness and obsequiousness of Synodal church is combined with a great Orthodox Christianity assessment in the Russian history as the historical force resisted in the revolution. Finally, the conclusion about the scientific importance of Stepun's concept of the Russian revolution 1917 which studying promotes a profound research of this main event in the world history of the 20th century is drawn.

Key words: Christianity, Russian revolution 1917, religious symbolism, Orthodox church, natural rights, Bolshevism, fall, mentality.

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PHILOSOPHY AND LITERATURE

TERRESTRIAL EXISTENCE OF THE POET AND DIVINE ESSENCE OF POETRY

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Two approaches to analysis and assessment of the life and work of A.S. Pushkin's. One of them builds on the increased attention to the personal life of the poet, his human weakness, eccentricity of his actions. This approach is based the book by A. Madorsky's «The Satanic zigzags Pushkin», which in addition to the true facts contains a lot of speculation and arbitrary interpretation. The main attention is paid to the views of the representatives of the opposite approach, who are convinced that to assess the significance of Pushkin should not the details of his empirical life, and the strength and the height of his creative genius. The article analyzes the perspective on this question by V. S. Solovyov and other Russian religious philosophers justifying this position. Allocated and describes the characteristics of their argument, based on biographical data from the life of Pushkin, and the arguments of the philosophical and religious properties. Considerable attention is paid to the disclosure of the content of the concepts «genius», «inspiration», «divine gift». Explores interpretations of the phenomenon of poetry as a religious philosopher and the poet himself, whose views largely coincide. In his conclusion the author shares their point of view, which is as follows: the phenomenon of genius is not in body and soul, his existence, and the spiritual sense of his existence as the ability to be a conductor of ideas of the Higher Divine mind.

Key words: Pushkin's life, Pushkin's poetry, genius, inspiration, soul, spirit, prophecy, beauty, weight, crowd, divine gift.

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ANDREI PLATONOV'S «SUBSTANCE OF LIFE» AND THE CATEGORY «QI» IN THE CHINESE PHILOSOPHICAL TRADITION

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In the article there is an analyzes of the similarities between «qi» as a traditional category of Chinese philosophical culture, and the concept of «substance of existence» («substances of life») governing the subjects of Andrei Platonov's works, and the worldview of his characters-philosophers. The theme has two aspects, the first one is associated with the presence of similarity between the paradigm of «qi» and the structure of the world, depicted by the writer in his novels, the second – with the discovery of the texts describing the parameters of Chinese philosophy in the possible writer's circle of readings. The author suggests that Platonov was reading the book by Lao Tzu «Tao te Ching, or writing about morality», published in Russian translation under the editorship of L. N. Tolstoy at 1913, as well as the monograph by S. Georgievsky «The Mythical beliefs and myths of the Chinese» (St. Petersburg, 1892). The article is discusses the idea developed in the works of Platonov's that a life is the motion form of «confidential substances», so the human body is an energy accumulator, which is able to take and pass it in contact with other bodies. It is assumed that this phenomenon is denoted in the works of Platonov with the sign «warmth»; according to traditional Chinese philosophy, Qi behaves in a similar way in the form of «heat», which also is not a simple heating of the body or an object to a certain temperature, but a specific energy state. There is speculation that Platonov's characters are developing the thesis on the return of a dead body to life and driving along the time arrow in the opposite direction («Pit», «Chevengur»), which is consistent with the concept of a «returning to life» in Chinese mythology. In the novel «Chevengur» there was an attempt to recreate the life a deceased boy within the logic and using techniques reminiscent of Chinese rites revive the dead, described in the book by S. Georgievsky; it that both events the body of the deceased is treated as part of the ever-living world matter, transformed to a new state, which is fundamentally reversible.

Key words: «substance of existence» by A.P. Platonov, world energy, sleeping and death, the heat, the philosophical category of «qi», aether, managing the laws of nature, Taoism, Confucianism.

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